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Notes on Recent Accessions.

(1) The Museum's share of the purchase price of Van Dyck's portrait of ANNA MARIA DE SCHODT was provided out of the fund created by Mrs. Anne M. Sweetser, in memory of her husband, Isaac Sweetser. The other half of the cost was subscribed, it will be remembered, by a number of persons interested in the Museum.

(2) Among the many acquisitions of the Print Department, the most important consists of fifty-one examples of modern Dutch etching, the gift of Mr. Howard Mansfield. Nearly all these prints are proof impressions, signed by the artists, who have in some cases undertaken the printing. The Museum collection of prints has always been weak in examples of modern work, and for that reason this donation, which helps to fill the gap so far as the Netherlands are concerned, is doubly welcome.

(3) The portrait of FANNY KEMBLE, by Thomas Sully, now hanging in the Allston Room, was purchased by the Museum with money from the income of the Abbott Lawrence Fund.

Thomas Sully (1783-1872) was English-born but lived most of his life at Philadelphia, from whence this portrait comes. He studied under various masters, including Gilbert Stuart and Benjamin West. This portrait was painted for his wife, a personal friend of Fanny Kemble, and it has remained in the family until the present time. The actress wished to acquire the portrait, declaring it to be the most truthful and agreeable likeness of herself, but Mrs. Sully would never part with it.

Frances Anne Kemble, daughter of the great English actor, Charles Kemble, was born in 1809. She came to America in 1832, and her success here as an actress and reader is well known. She is described as being "lithe and graceful with black hair and brilliant eyes, set forth by her expressive features." She died in London, in 1893.

(4) Owing to the kindness of Mr. Henry L. Higginson, the Museum is able to show five characteristic works of the French sculptor, Rodin (born 1840, and still living). Two pieces have been in the gallery for some time, namely, the small group in marble showing an image of the love-god flitting past a girl in her sleep, entitled the FLIGHT OF LOVE, and the life-size bust of a woman, called a HEAD OF CERES. Three more examples, of bronze, have been added recently: the BROTHER AND SISTER,—a girl with a child on her knee; DEATH OF ALCESTIS,—where Mercury, who has come to take Alcestis from her husband Admetus and lead her to Hades, is shown overwhelmed by the tragedy of her death; and VULCAN CREATING PANDORA; here the god is seen seated on an anvil-shaped rock forging a figure. All five objects are shown in the Hall of the Second Floor.

(5) Mrs. Josiah Bradlee has recently given five small paintings to the Museum, forestalling very generously the wish of her late husband that she should bequeath them to this gallery. These are CHRIST ON THE SEA OF GALILEE and THE DESCENT FROM THE CROSS, both sketches, by F. V. E. Delacroix (1799-1863); DON QUIXOTE CHARGING AMONG THE SHEEP, by G. Decamps (1803-1860); VENUS AND CUPID, by N. Diaz (1806-1876); and THE VISIT, by R. P. Bonington (1801-1828). These paintings are now hung in the Fifth Gallery. They are all valuable additions to the Museum's galleries; the DON QUIXOTE is the only example in the Museum by Decamps, and THE VISIT is a Bonington of the first quality.

(6) Two pastel portraits, the work of John Singleton Copley (1737-1815), may be seen in the Water Color Room, where they are hung together. One represents

MRS. GILL, and has been lent by the Estate of Mrs. Louisa C. A. Nightingale. The other is the head of JOSEPH GREEN (1703-1765), a Boston merchant and ancestor of the lender, Dr. Samuel A. Green of the Massachusetts Historical Society. The drawing is well preserved and is a vigorous rendering of a strongly characterized face. The portrait is in the original frame, which, according to the family tradition, was made by Paul Revere.

(7) The Museum announces with especial satisfaction that the loan of the valuable collection of jades, enamels, lacquers, and crystals, which was made by Mr. Frederick Lothrop Ames and continued by his widow, has been renewed for the present by their heirs, with the addition of several important pieces. The collection is exhibited in cases 46 and 44 in the Pottery Room, and in the centre case in the Lawrence Room.

(8) The fragment of an old Persian rug, acquired lately by the Museum at the Marquand Sale in New York out of the Income of the James Fund, is hung in the Textile Gallery, on the middle of the north wall. The material is silk, and it contains 600 hand-tied knots to the square inch, or upwards of 840,000 knots in the whole piece preserved. Mr. J. K. Mumford, who catalogued the Oriental rugs in the Marquand collection, states that he is convinced "that the carpet was woven to the eastward of the Great Salt Desert, somewhere in Northern Khorassan or in Herat." He calls attention to its rarity by saying that "pieces of this sort are now diligently treasured in the Orient itself, and coloring like this is the despair of the latter-day dyer, even in the East." It is difficult to determine the date, but it is probably the Sixteenth Century.

The part, or strictly the parts, preserved formed a portion of the border of a rug, which, judging from the relative size of the pattern, must have been a large one. The scheme is remarkable: leaf-like cartouches containing two fishes alternate with others encompassed by two spotted dragons with threatening jaws; birds are running in fear from these monsters, and birds are also seen half hidden by leaves on the edge of the main body of the carpet. The ground is of a rose-pink tone, and is decorated with delicate and simple vines, which spring from the cartouches and bear flowers of white and blue. These features are bounded by a white strap-like border, edged with blue and gaily adorned with bright flowers, which defines the main field of the carpet. An outer strip, where a white vine with pink leaves winds along a pale yellow ground, completes the design.

The carpet assumes darker tones when inverted; the pink becomes wine-red, the blue deepens, and the saffron changes to olive. This effect may be seen in the upper right-hand corner of the frame, where an inserted patch is reversed.

(9) The Museum bought in the course of last month a series of Japanese wooden panels, with money from the Moses Kimball Fund, and eight of them are shown in the wall cases I, J, K, L, at the west end of the Japanese Corridor. They come from the Piazza of Toshoin, the temple of the family of Prince Mori of Hagi-Choshu, where they formed part of a balustrade, both sides being carved, though at present it is possible to exhibit one side only. The panels were never colored, and the delicate tint they have assumed is the effect of years of exposure. The exquisite feeling with which the artists have rendered leaves and flowers dancing in an eddying stream, the blossoming plum on a clouded mountain top, irises in the moving water, chrysanthemum and mallow, together with the resourcefulness of the varied arrangements within the irregular curve of the field, will not fail to attract the admiration they deserve.